

THE MURDER OF JUDGE BORSELLINO

THE FIGHT AGAINST
THE MAFIA IN ITALY
AND A MOTHER'S GRIEF

American premiere performance of
Stabat mater

A sacred and secular cantata by
Matteo D'Amico,
member of the Accademia Nazionale
di Santa Cecilia

Friday, October 17, 2008

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Stabat mater (1999) (U.S. Premiere)

Matteo D'Amico

*Cantata sacra e profana per soprano,
mezzo-soprano, voce recitante, archi e percussione.*

(b. 1955)

*Testi di Vincenzo Consolo e del **Liber Usualis**.*

1. *Lento*
2. *Moderato*
3. ♩ = 54
4. ♩ = 54
5. ♩ = 60
6. *Tempo di Valzer*
7. ♩ = 60
8. ♩ = 80
9. ♩ = 76
10. ♩ = 66
11. ♩ = 60
12. ♩ = 84

Amanda Grooms, soprano

Susanne Mentzer, mezzo-soprano

Alfonso Veneroso, narrator

Cristian Măcelaru, conductor

Violin I

Sonja Harasim

Andrew Ling

Joseph Maile

Kaoru Suzuki

Violin II

Sarah Ludwig

Heidi Amundson

Christina Wilke

Kaaren Fleisher

Viola (cont.)

Nicholas Mauro

Julia Immel

Cello

Meta Weiss

Rosanna Butterfield

Double Bass

Edward Botsford

Viola

Marissa Winship

Percussion

Andrés Pichardo

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

*PRESENTED IN
COLLABORATION BY*

*The Shepherd School of Music
Rice University
Robert Yekovich, Dean*



RICE

*The School of Humanities
Rice University
Gary Wihl, Dean*

*The Consulate General of Italy in Houston
The Honorable Cristiano Maggipinto, Consul General*



**Consolato Generale d'Italia
Houston**

*Istituto Italiano di Cultura in Los Angeles
Francesca Valente, Director*



*Everyone is invited to meet Matteo D'Amico
at a reception in the Grand Foyer
following the performance.*

BIOGRAPHIES

Born in Rome in 1955, composer MATTEO D'AMICO studied composition with Barbara Giuranna, Luigi Andrea Gigante, Guido Turchi, Irma Ravinale, and Franco Donatoni. He completed advanced study in composition, choral music, and literature. D'Amico is drawn to the rational and discursive aspects of composition – his style is agile, lively, and rich in contrasting rhythm and timbre. He has won numerous prizes. From 1985 his chamber and symphonic works began to be performed in Italy and abroad, in contemporary music festivals in particular. In 1988 his composition *L'Azur* (first prize in the "Music Today Contest '89" in Tokyo) marked the beginning of a special rapport with the poetic works of Mallarmé. In this, and in numerous other works since that time, D'Amico has explored a new compositional voice, avoiding the homologous lingua franca of the musical avant-garde. Since 1990 D'Amico's activity has focused increasingly on the relationship between music, poetry, theatre, and dance. D'Amico has composed opera (including three one-acts – *Farinelli, la voce perduta*, *Amin*, and *Il cambio*), chamber opera (*Dannata epicurea* and *Lavinia fuggita*), ballet music (*Mascherata veneziana* – written in honor of Goldoni and Galuppi – *La Ronde*, *Le Baccanti*, and *Animae corpus*), orchestral music (including *Rime d'amore* with poetry of Tasso which was commissioned and performed by the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome under the direction of Giuseppe Sinopoli, and *Verdi versus Wagner*), and stage music for straight theater. Sacred music has occupied an important place in D'Amico's œuvre, as heard in two motets for soprano and strings (*Attende Domine* and *Jubilare Deo*) and a *Sanctus* for soloists and orchestra, as part of the *Requiem per le vittime della mafia* (the collective work of six Italian composers). His most recent sacred work is the *Stabat mater* which we are hearing this evening, with text by Vincenzo Consolo, composed in 1999 for the Sagra Musicale. He holds the chair of composition at the Conservatorio Santa Cecilia in Rome. From 1987 to 2000 he was artistic director for the Accademico dell'Accademia Filarmonica Romana. From 2000 to 2002 he was artistic director of the Teatro Comunale in Bologna. In 2006, he was elected a permanent member of the Accademia Nazionale di Santa Cecilia.

Narrator ALFONSO VENEROSO was born in 1967 in Sciacca near Agrigento in Sicily. He graduated from the Scuola del Teatro Stabile in Torino run by Italy's leading director Luca Ronconi. He has studied with Peter Stein and Luca Ronconi, and completed studies in the Teatro Argentino in Rome. Between 1991 and 1997, he worked primarily under Ronconi in the Piccolo Teatro di Milano on works by Euripides, Shakespeare, Ibsen, and Pasolini. Since 1996 he has worked in the main theaters in Turin, Rome, Palermo, and Brescia, interpreting roles such as Jason in *Medea* (Euripides), Il principe Fabrizio in *Il Gattopardo* (Lampedusa), Muley in *Il principe costante* (Calderon), the title-role in *Don Giovanni Tenorio* (Zorilla), and Marc Antony in *Julius Caesar* (Shakespeare). In 2002, he directed his first play – *Harry's Christmas* (Berkhoff). He has performed speaking roles in musical works by Daudet, Penderecki, Sinopoli, and Matteo D'Amico. Alfonso and his wife

live in Rome. Their nine year-old son Primo has a passion for wildlife, and Alfonso has spent some of his limited free time in Houston taking photographs of squirrels and Rice's owls.

Internationally acclaimed mezzo-soprano SUSANNE MENTZER has taught at The Shepherd School of Music since 2006 and continues to perform actively. Widely admired for her acting and as a specialist in trouser roles (Cherubino in *Le nozze di Figaro* and Der Komponist in *Ariadne auf Naxos*), she specializes in the operas of Mozart, Berlioz, and Richard Strauss. Professor Mentzer enjoys a significant concert and recital career, and is particularly interested in chamber music. She has been a guest artist at the Metropolitan Opera in leading roles since 1989. During the 2008-2009 season, she will appear with the Chicago Symphony Orchestra in *La damnation de Faust* (Berlioz), the Pittsburgh Symphony in Mozart's *Requiem*, with the New York Philharmonic at Carnegie Hall in *L'enfant et les sortilèges* (Ravel), in the Metropolitan Opera's 125th Anniversary Gala (in which she will reprise the title-role in the trio from *Der Rosenkavalier*). Other future engagements include *La Damnation de Faust* with the Toronto Symphony, Bernstein's *Jeremiah Symphony* with the Minnesota Orchestra, Mahler's *Symphony No. 2* with the Pittsburgh Symphony, and Tan Dun's *The First Emperor* with Los Angeles Opera, a work in which she sang the world premiere performance with the Metropolitan Opera in December of 2006. Professor Mentzer has appeared on four continents in nearly every great opera house and orchestra under the batons of R. Abbado, Bonyngue, Boulez, Chailly, Conlon, Sir Colin Davis, Sir Andrew Davis, Dutoit, Eschenbach, Haitink, Herbig, Järvi, Levine, Maazel, Mackerras, Marriner, Masur, Mehta, Muti, Ozawa, Salonen, Sawallisch, Slatkin, and Sinopoli, among others. Professor Mentzer cites as particularly inspirational Jean-Pierre Ponnelle and Giorgio Strehler. She can be heard on numerous recordings on Decca, Erato, Philips Classics, Telarc, Teldec, EMI, Koch, and International labels. She continues a long collaboration with pianist Craig Rutenberg. She has taught at DePaul University and the Aspen Music Festival. She holds Bachelor and Master of Music degrees from The Juilliard School, and was trained in the Houston Opera Studio. She studied with Rose Bampton and Norma Newton. She serves on the Board of Trustees of The W.M. Sullivan Foundation in New York, which supports young singers. She also regularly adjudicates the Metropolitan Opera National Council Auditions and The George London Foundation Competition.

St. Louis native soprano AMANDA GROOMS is a second-year graduate student in The Shepherd School of Music. She recently performed the roles of Micaëla in *Carmen* and Violetta in *La Traviata* with the Aspen Music Festival under the baton of Julius Rudel. She has also performed with Opera Theatre Saint Louis, Opera Birmingham, Sarasota Opera, Milwaukee Opera Theatre, and Opera Vivente. Ms. Grooms has distinguished herself as a concert performer and recitalist in appearances in Salzburg, Vienna, Milan, Milwaukee, Chicago, and St. Louis. Her recent awards include the 2006 Encouragement Prize from the Sullivan Foundation, Top Prize Scholarship from the

*Arleen Auger Memorial Fund, second place in the Midwest Regional Finals of the Metropolitan Opera National Council Auditions, and a scholarship from the Mu Phi Epsilon Fraternity. Last year at the Shepherd School she performed the roles of Arminda in Handel's **Rinaldo** and Adina in Donizetti's **L'elisir d'amore**. She is a student of Stephen King.*

Romanian violinist, composer, and conductor CRISTIAN MĂCELARU started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami. While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crisalis Music Project. Visit www.CrisalisMusicProject.org.
